

*The Supreme Council, 33°*

presents

*Ill.: Erwin Dain Canham, 33°*

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*The Handel and Haydn Society*



150<sup>th</sup> ANNIVERSARY  
1813-1963  
NORTHERN MASONIC JURISDICTION, U.S.A.

SYMPHONY HALL

Boston

TUESDAY EVENING, SEPTEMBER 24, 1963

# *Program*

ILLUSTRATION BY ERWIN DAIN CANHAM, 33°

*Editor of The Christian Science Monitor*

"MASONRY AND PUBLIC AFFAIRS"

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## THE HANDEL AND HAYDN SOCIETY

EDWARD GILDAY, *Conductor*

BARBARA HARDY, *Soprano*

JANET WINBURN, *Mezzo-Soprano*

JOHN RING, *Bass-Baritone*

EDMUND MUNRO, *Tenor*

WILLEM FRANK, *Organist*

### I. FROM "JUDAS MACCABEUS" . . . . . *Handel*

Chorus: "See the Conquering Hero Comes"

Judas Maccabeus, the great Jewish King, is greeted upon his triumphal return after his victories over the Syrian oppressors.

### II. FROM "ELIJAH" . . . . . *Mendelssohn*

Recitative and Chorus: "As God the Lord Liveth"

Chorus: "Baal We Cry to Thee"

Recitative: "Call Him Louder"

Chorus: "Hear Our Cry, O Baal"

Recitative: "Call Him Louder"

Chorus: "Baal! Hear and Answer"

Aria: "Lord God of Abraham"

Chorus: "Cast Thy Burden Upon the Lord"

Recitative: "O Thou, Who Makest Thine Angel Spirits"

Chorus: "The Fire Descends from Heaven"

X. FROM "MADAM BUTTERFLY" . . . . . *Puccini*  
"One Fine Day"

BARBARA HARDY, *Soprano*

All the poignancy of misplaced trust and hopeless love is centered in this famous aria, in which the deserted Butterfly sings of the day when her faithless lover will return to her.

XI. FROM "FIDELIO" . . . . . *Beethoven*  
Quartet

BARBARA HARDY, *Soprano*

JOHN RING, *Bass-Baritone*

JANET WINBURN, *Mezzo-Soprano*

EDMUND MUNRO, *Tenor*

This quartet is sung early in the opera when Fidelio, disguised as a young man, finds employment in the prison where her husband is held captive.

XII. FROM "THE STUDENT PRINCE" . . . . . *Friml*  
"Serenade"

EDMUND MUNRO, *Tenor*

Few songs from light opera are better known or better loved than this love song which the Prince sings to the serving-girl Kathy, in Friml's beloved romance.

XIII. "GOD OF OUR FATHERS" . . . . . *Warren*

CHORUS

This stirring patriotic song has been a favorite throughout the length and breadth of America. It has had many settings, but none more stirring than this one by Livingston Gearhart.

## BASS SOLOIST AND CHORUS

The prophet Elijah challenges the heathen priests of Baal to test whose God will send fire down from heaven to consume the sacrifice on the altar.

### III. FROM "MASONIC MUSIC" . . . . . *Mozart*

"Song of Loyal Brotherhood"

## SOLO QUARTET AND CHORUS

Mozart was an active and ardent Mason. Three weeks before his death he wrote a short cantata for his Masonic Lodge. This is the closing chorus.

### IV. FROM "THE CREATOR" . . . . . *Haydn*

Bass Recitative: "And God Saw Everything that He Had Made"

Chorus: "Achieved Is the Glorious Work"

Soprano, Tenor, Bass Trio: "On Thee Each Living Soul Awaits"

Chorus: "Glory to His Name Forever"

Haydn wrote this work at the height of his powers. The text is derived from Milton's "Paradise Lost." This section comes at the end of Part Two and praises the completion of the creation of the world.

## INTERMISSION

### V. FROM "TANNHAUSER" . . . . . *Wagner*

"Hail Bright Abode"

## CHORUS

This brilliant chorus is sung by the assembled guests in the great hall of the castle of the Landgrave, at the opening of the second act of Wagner's famous opera.



VI. FROM "SAMSON AND DELILAH" . . . . . *Saint-Saëns*  
 "My Heart at Thy Sweet Voice"

JANET WINBURN, *Mezzo-Soprano*

It is with this tender love song that Delilah attempts to weaken Samson's resolve, and get him to tell her the secret of his great strength.

VII. FROM "LOHENGRIN" . . . . . *Wagner*  
 "May Ev'ry Joy Attend Thee"  
 "Faithful and True"

CHORUS

The first of these two splendid choruses occurs as Elsa and her attendants approach the church on the way to her wedding.

The second, the very familiar wedding march, is sung by the wedding guests as they escort Elsa and Lohengrin into the bridal-chamber.

VIII. FROM "THE BARBER OF SEVILLE" . . . . . *Rossini*  
 "Largo al Factotum"

JOHN RING, *Bass-Baritone*

One of the greatest arias in all opera is this gay and humorous song of Figaro the barber, jack-of-all-trades, go-between for young (and old) lovers. Here he tells of his many and interesting duties.

IX. FROM "RIGOLETTO" . . . . . *Verdi*  
 Quartette

BARBARA HARDY, *Soprano*

JOHN RING, *Bass-Baritone*

JANET WINBURN, *Mezzo-Soprano*

EDMUND MUNRO, *Tenor*

Surely one of the finest pieces of ensemble writing in opera is this quartet, in which four of the principal characters express their diverse emotions in one of the great climaxes of the opera.

